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Saturday, January 20, 1990

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THE ESPRIT ORCHESTRA

Alex Pauk

Music Director and Conductor

Reeds! Reeds! Reeds

Saturday January 20, 1990

Jane Mallett Theatre

GUEST ARTISTS

Joseph Macerollo, Accordion

Lesley Young, Oboe

David Waterhouse, Highland Bagpipes

PROGRAMME

Concertante in moto perpetuo (1983)

Simon Bainbridge

* Spur for Accordion and Orchestra (1975)

Arne Nordheim

INTERMISSION

* The Frescoes of Dionysios (1981)

Rodion Shchedrin

An Orkney Wedding, with Sunrise (1985)

Peter Maxwell Davies

* Canadian premiere

The 1989/90 season sponsor for the Principal Clarinet Chair is Buffet-Crampon.

- Tonight's concert is being recorded by CBC Radio Music for broadcast on Sunday March 11, 1990 at 9:05 pm on "Two New Hours" in Toronto, 94.1 on the FM dial.
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PROGRAMME NOTES

Concertante in moto perpetuo *Simon Bainbridge*

In 1979, I was asked by Melinda Maxwell to write a work for oboe and piano, as part of a recital she was giving in the Park Lane Group's Young Artists series. The resulting piece was called *Music for Mel and Nora* (Nora referring to the American oboist Nora Post who has performed the work in the United States and abroad).

Last year, when I heard that the work was to be performed by Gareth Hulse, I decided to extend and elaborate the original and transform the material into a piece for oboe and small ensemble, consisting of flute, clarinet, horn, piano, two violins, viola, cello and double bass. In so doing, the piece took on a new dramatic continuity with the oboe ferociously competing with the other instruments, whilst at the same time preserving the relentless toccata-like nature of the former version.

Commissioned by The London Sinfonietta with funds provided by the Arts Council of Great Britain, **Concertante in moto perpetuo** was composed in February and March 1983 and is dedicated to my very energetic two-year-old daughter Rebecca ... A character study!

Simon Bainbridge

Simon Bainbridge studied composition with John Lambert at the Royal College of Music from 1969-1972. In the summers of 1973 and 1974 he attended the Berkshire Music Center, studying with Gunther Schuller.

His music has been performed extensively both in the U.K. and abroad, including performances at the Aldeburgh Festival (1971), South Bank Summer Music Festival (1972), B.B.C. Promenade Concerts (1975), Aspen Music Festival (1978) and Edinburgh Festival (1981).

In 1978, Walter Trampler gave the first performance of his Viola Concerto, with the London Sinfonietta conducted by Michael Tilson Thomas. The same artists subsequently recorded the work for Unicorn Records. The Concerto received its first U.S. performance in Boston, with Alea III (March 1983).

In May 1982 Vicing received its New York premiere with the Nash Ensemble as part of the Britain Salutes New York Festival. Also in May, Landscapes and Magic Words were performed in Paris with L'itinéraire ensemble.

Simon Bainbridge has been composer-in-residence for Southern Arts and has also received commissions to compose for the BBC Symphony Orchestra.

SPUR *Arne Nordheim*

Spur for accordion and orchestra was a work commissioned by the Südwestfunk in Baden-Baden, and it was written with the outstanding Danish accordion player Mogens Ellegaard in mind. He gave the first performance of the work in September 1975, with the Südwestfunks symphony Orchestra under Ernest Bours. Since then, it has been performed in a number of places, including the BBC, and at the ISCM festival in 1978.

Spur is constructed like an ordinary concerto with a virtuoso solo cadenza. The solo voice is composed stereophonically in that the sound from the two sides of the instrument is transmitted by loudspeakers placed on each side of the concert platform. The title (Spur, German for trace or impression) suggests that what goes on in the solo part should leave its mark on the orchestral part. The work contains elements that are characteristic of Nordheim's music: light bell sounds, the dwelling on single notes and the quiet transformation of 'curtains of sound' in the strings.

Arne Nordheim

There can be no doubt that of all contemporary Norwegian composers, Arne Nordheim is the one whose works have had the greatest success abroad. His compositions concentrate on timbre, but are not without a certain romantic colouring, and he was the first Norwegian composer to make

systematic use of the medium of electronics. Despite that, the orchestra is the medium of expression with which he has worked most, and for which he has written the majority of his important works.

Nordheim was born in Larvik, 1931, and received his main training at the Conservatory of Music in Oslo. In 1955 he studied concrete music in Paris for a short time, and since 1974 he has been president of the Norwegian Composers' Association.

His earliest works were influenced by Bartok, but via free tonality, he developed in a more avant garde direction round about 1960.

THE FRESCOES OF DIONYSIOS *Rodion Shchedrin*

In the North of Russia, not far from the ancient town of Kirilov, on the banks of Lake Boradav, are located the buildings of the picturesque Ferapontov Monastery, one of the unique jewels of Russian architecture. The monastery was founded in the 14th Century and 100 years before that the majestic Cathedral of Our Lady was built on this site. This wonderful architectural monument is remarkable in itself, but its main attraction is the picturesque frescoes painted by Dionysius, the master of the Moscow School. At the beginning of the 16th Century, Dionysius worked in the North. The Icons of Ferapontov Monastery miraculously saved, can be seen today in Moscow's Tretyakov Gallery and in the Leningrad Russian Museum, but naturally the frescoes can be seen only on the original site. Each year, pilgrims from all over Russia visit the Monastery.

Rodion Shchedrin has twice visited this region. The first time, during his student years, was in connection with the traditional folklore expedition from the Moscow Conservatoire. His quest was the songs, the spirit of Old Russia and he took away with him not only these, but also many visual impressions such as the spring awakening of nature, the white nights, the reflections in Lake Boradav and the ancient monastery high on the hill ... all these vividly imprinted themselves on his memory. Many years later, Shchedrin, now a mature composer, revisited the place and felt an urge to translate his visual impressions into musical language.

Shchedrin's interest not only in the newest methods of sound composition but also in the music of bygone days is well known. Thus, with the expertise of a scientist-archaeologist, he has penetrated the mysteries and regimen of old Slavonic church singing, on which ancient Russian church singing is based. In the Frescoes, no direct quotation nor any museum piece restoration can be detected. The composer's objective is not only to reproduce in music the images of the pictures by the ancient master, but also to give a musical perception of ancient painting and the epoch in which it was produced through the eyes of modern man. Therefore, it would be vain to seek in his composition programme elements corresponding visually to the frescoes themselves. In the complex entwining of the sounds of nine instruments (strings, percussion, brass and keyboard instruments) the music flows continuously, allowing the listener to concentrate on each phrase, on each new train of the musical thought and to focus on the great silence of Russian nature, against whose background is portrayed the revelations of art. Nevertheless, deep down within the static quality of the music lies an emotional tension, a tempo of the present day that prevents the listener from sinking completely into a quiet, meditative state: a concealed comparison of two periods, separated by centuries.

Adapted from notes by L. Grigorev
and Y. Platek

Rodion Shchedrin

Rodion Shchedrin (born 1932) was educated at the Moscow Conservatory from which the graduated in 1955 — in the composition class of Yu. Shaporin and the piano class of Ya Flier. His many works in a variety of genres put him among the leading soviet composers. His opera "Not Love Alone" (1961) and "The Dead Souls" (1976), the ballets "The Little Hunchbacked Horse" (1960), "The Carmen Suite" (1976), "Anna Karenina" (1972) and "Chaika" 1980, premiered by the Moscow Bolshoi, are now permanent features in the repertoires of many theatres both in the USSR and abroad.

His other compositions include two symphonies, two concertos for orchestra, several major vocal — symphonic works, chamber ensembles, instrumental pieces and choruses. Shchedrin is People's Artist of the USSR (1981), USSR State Prize - winner (1972) and corresponding member of the Bararian Academy of Arts (the FRG, 1976).

An Orkney Wedding, With Sunrise *Peter Maxwell Davies*

This work was commissioned by the Boston Pops Orchestra to celebrate its centenary. It was first performed on 10th May, 1985 at Symphony Hall, Boston, conducted by John Williams.

The piece is a picture - postcard recording of a wedding on Hoy, Orkney, with the guests arriving out of violent weather, the processional, the tuning up of the band, the increasingly inebriated dance, the walk home through the night across the island, then the sunrise (from the entry of the bagpipes).

The use of bagpipes is "by your leave", as the instrument is Scottish Mainland and Western Isles rather than Orcadian — but as, from Hoy, the sun rises over Caithness, I thought I was justified to have the instrument represent the sun.

Peter Maxwell, Davies

Peter Maxwell, Davies (1934) His music theatre works of the 1960s, taking Schoenbergian expressionism into the disturbing borderlands of self-parody, his sombre reflections on the landscape of the Orkney islands and his ambitious symphonic works of the late 1970s and 1980s bear witness to a personality of abundant and diverse creativeness. His output is extensive, his antecedents range from the English Renaissance through Beethoven to Boulez; and his musical manners (good and bad) are similarly various.

He was born and studied in Manchester, where his colleagues at the Royal Manchester College of Music (1952-6) included Birtwistle and Goehr. All shared in the discovery of Indian and medieval music, and of the European avant garde (Davies went to Darmstadt in 1956): the result was an assured synthesis in his first acknowledged works (1955-7), which already display characteristic features of instrumental brilliance verging towards violence, and slow, troubled contemplation. Medieval techniques, especially isorhythm, gave him an essentially static, repetitive framework; they also encouraged him towards contorted rhythms. But on the other hand there is an urge for sure forward motion and development: Stravinsky is contradicted by Schoenberg.

At the beginning of the 1970s he took up residence in the Orkneys, and his music became on the surface more calm. There were more music theatre pieces, but there were also settings of the island poetry of George Mackay Brown, concerned with ancient myth, ritual and pastoral (From Stone to Thorn, Dark Angels, The Blind Fiddler). In 1977 he helped set up the St. Magnus Festival on Orkney, composing his Viking chamber opera The Martyrdom of St Magnus for the first festival.

For his ongoing, brilliant contribution to British musical literature, Peter Maxwell Davies was recently knighted.

GUEST ARTISTS

Joseph Macerollo

Joseph Macerollo is Canada's pioneer free bass accordionist.

Mr. Macerollo's accomplishments are unique, being the first to introduce the acceptance of the classical accordion at the Royal Conservatory of Music, the Faculty of Music, University of Toronto and Queen's University, Kingston, Ontario. He was the first to perform accordion with such Canadian ensembles as the Orford String Quartet, Purcell String Quartet, Nexus, The McGill Chamber Orchestra to name a few. He has appeared with almost every major orchestra and ensemble in Canada and continues to commission (over 2,000 pages of music have been especially written for him) Canadian composers with the assistance of The Canada Council, Ontario Arts Council and the Canadian Broadcasting Corporation. He recently participated in R. Murray Schafer's **The Greatest Show** which has appeared on video with Rhombus Media. The City of Mississauga, where he resides, honoured

him in 1987 as its Musician of the Year. The first to receive such an honour was Oscar Peterson. He continues to premier new works and is heard frequently on CBC radio and in concerts throughout Canada and Europe. Future overseas engagements include performances England, Spain and a tour to Australia.

In April, by special invitation, he will be performing Canadian works in concert and workshops for the IJSBREKER Music Centre in Amsterdam.

Lesley Young

Lesley Young, Esprit's principal oboist, is one of Canada's most successful "new generation" oboists.

Born in Edmonton, she is a graduate of the University of Toronto, Faculty of Music where she is currently an instructor. Ms. Young plays Oboe and English Horn for the National Ballet and the Canadian Opera, and is very active in all aspects of musical life in Toronto, including films, recordings, and chamber music.

David Waterhouse

David Waterhouse's interest in Highland bagpipes goes back to his childhood in the north of England. His curiosity about **piobaireachd**, the classical music for the instrument, was roused when as a boy he read a description of it in Robert Louis Stevenson's **Kidnapped**; and as a teenager he was further stimulated by reading all the Waverley Novels (of Sir Walter Scott). His first bagpipe teacher, in London, was Kenneth Bell, formerly of the Scots Guards; but his main teacher was the late Pipe-Major John Wilson, one of the most distinguished pipers of modern times, who emigrated to Canada in 1949. In addition to solo performance, David Waterhouse also played for six years with the Pipes and Drums, 48th Highlanders of Canada, and for 2 years with the former City of Toronto Pipe Band (Caber Feidh) in addition, he is an internationally known specialist in Asian art and music; a classical pianist and piano teacher; and a Black Belt in Judo.

CONDUCTOR

Alex Pauk

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to his native Toronto in 1979 to concentrate on composing concert and film music. Since founding The Esprit Orchestra in 1983, he has maintained a continuous creative output including orchestral works (Mirage, and Echo Spirit Isle), chamber works (Water from the Moon, and The Seventh Aura for electric strings) and a radiophonic montage (Nomad). Recently, Mr. Pauk had a major new piece, Cosmos, premiered by the Orchestra Symphonique de Quebec.

THE ESPRIT ORCHESTRA

January 20, 1990. Jane Mallett Theatre

Conductor & Music Director: Alex Pauk

Flute	Douglas Stewart Christine Little	Trumpet	Robert Grim Raymond Tizzard	Violin I	Fujiko Imajishi (Concert Mistress)
Oboe	Clare Scholtz Karen Rotenburg	Trombone	Robert Ferguson David Archer		Carol Fujin Jennifer Saleebey
Clarinet	Guilylm Williams Richard Thomson	Tuba	Scott Irvine		Mary Ann Fujino Anne Armstrong
Bassoon	Gerald Robinson William Cannaway	Perc	Russell Hartenberger Robin Engelman Beverly Johnston		Jayne Maddison
Horn	Joan Watson Robert McCosh	Piano	John Hess	Violin II	Dominique Laplante Ronald Mab
		Harp	Erica Goodman		Marie-Paule Parcells Paul Zevenhuizen

	<i>Janie Kim</i>		<i>Beverly Spotton</i>	Bass	<i>Roberto Occhipinti</i>
	<i>Yakov Lerner</i>		<i>Paul Widner</i>		<i>David Young</i>
Viola	<i>Douglas Perry</i>	Cello	<i>Janel Kuschak</i>		<i>Robert Speer</i>
	<i>Valerie Kuinka</i>		<i>Elaine Thompson</i>		<i>Paul Langley</i>
	<i>Sylvia Lange</i>		<i>Tim McCoy</i>		

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- a World Premiere drawing on African drum rhythms
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**** **Peregrine** (1989-90) *John Beckwith* (Canada)

- Esprit's Principal Violist appears as soloist in this World Premiere of an unusual concerto combining theatre and music

* **At First Light** (1982) *George Benjamin* (UK)

- a piece created by Britain's youngest superstar composer inspired by Turner's painting "Norham Castle: Sunrise"

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JANE MALLET THEATRE

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- an elegant, romantic work of great delicacy

*** **Ecstasy** (1987) *Ka Nin Chan* (Canada)

- a lively exploration of joyous feelings

Echo Spirit Isle (1983) *Alex Pauk* (Canada)

- exotic transformations of Indonesian gamelan (percussion) music for large orchestra

Dream Rainbow Dream Thunder (1986) *R. Murray Schafer* (Canada)

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